

THE WEEKLY GAYZETTE

10¢

SERVING THE DELAWARE VALLEY

VOL. III, NO.4

PHILADELPHIA, PA.

JANUARY 23-30, 1976

Pa. NOW State Board Meeting

by Alyce S. Morgan

On Sunday, January 18th, a one-day emergency board meeting of Pennsylvania National Organization for Women convened at 10AM to rescind or reaffirm its endorsement of Senator Jeanette Reibman. Another purpose of this meeting was to define for the membership the question of the extent to which and the manner in which Pennsylvania NOW will lobby against bills that discriminate on the basis of affectional preference.

In the eight harrying hours that followed these bills were discussed: 1) HB 94-(pertains to the limitations in hiring homosexuals). Senator Reibman voted FOR this anti-gay bill. 2) SB 196-(discriminates against homosexuals in hiring for administrative positions of 20 State Board Offices). Senator Reibman voted FOR this bill. 3) SB 743-(discriminates against homosexuals in hiring for State Police, State correctional guards and officers, etc., etc., etc.). This bill passed the Senate and again Senator Reibman voted YES!

Needless to say, feelings ran high as the body prepared to rescind or set criteria for support of Senator Reibman. At 5PM, the original time limit set for the Board Meeting to conclude, the body voted to grant one hour's grace in order to complete the mandate the Board had drawn up. Senator Reibman was in communication via the phone, with the Board during the entirety of the meeting so she was totally aware of the proceedings.

The following criteria were set: Pennsylvania NOW will continue to support the US Senatorial Candidacy of Jeanette Reibman only if, in writing, she: 1) Acknowledges that her pro votes on anti-gay legislation were an error based on her current understanding of the implications of that legislation, gained through her dialogue with Pennsylvania NOW.

2) Pledges her vote to defeat any legislation which discriminates on the basis of affectional preference, this to include those who may have been convicted of homosexual behavior in that under current Pennsylvania Law such behavior is illegal--further move that she introduce a resolution in the Pennsylvania Senate to repeal Section 18 PCC 8-3124 concerning voluntary sexual intercourse.

3) Pledges to use her position in Legislative Committees to retain such discriminatory legislation in committee and that should it come to the floor she will fight its passage through any means available to her.

4) Pledges upon election, to introduce the Abzug Bill HR 5254 into the US Senate and furthermore, during January 1976, she introduce and therefore actively sponsor and publicize a bill in the Pennsylvania Senate amending the Pennsylvania Human Relations Act to prevent discrimination against homosexuals in employment, housing and places of public accommodation.

5) Permits Pennsylvania NOW to disseminate information of these commitments in its publications and to the public media and that if she does not agree to these criteria in writing by the end of this day, January 18, 1976, Pennsylvania NOW discontinues its support of her candidacy. Amended to read

(Turn to NOW, p. 3)

Community Center Event Draws Crowds

by Tom Wilson

For nearly 800 people, 326 Kater Street is no longer just an address. The Gay Community Center opened its doors Sunday to large crowds of gay men and women and their friends.

The occasion was to give the gay community a "before renovations" glimpse at the facility, and hopefully solicit money and personpower to help put the building in shape for full-time use.



At the far end of the 90 foot expanse, John Zeh broadcast "Sunshine Gaydreams" live over WXPB. His guests included playwright/actor Miguel Pinero and poet Barbara Lipshutz.

In addition to the live entertainment, which included folksinger Jack McGann, the crowd enjoyed a variety of homemade food while browsing tables of plants, jewelry and crafts. Many gay organizations had tables displaying literature and buttons.

The Gay Community Center's own display was es-

(Turn to CENTER, p.3)

EDITOR'S CORNER

The November 1975 Argosy carried an article entitled, "Midnight Cowboys: The Strange Life and Times of Male Hookers." The author, Colin Leinster, describes one hustler this way:

Swishy, limp of wrist and with hair dyed an extraordinary ash blond, Vince is Central Casting's perfect prototype of a homosexual. Gay liberation which freed homosexuals from being stereotyped has passed Vince by.

The description continues, getting worse with every line, all of which were very disturbing. But the line which bothered me the most is the one about Gay Liberation. Can this be the conception of our Movement which we are giving to straight people?

It is my view that one of the purposes of the Gay Liberation Movement is to free us to live however we wish--whether that includes stereotypical behavior or not. Far too many times some Gay leaders insist upon "giving a good impression" to the non-gay community. What they mean is that only straight looking, non-stereotypes be permitted to be in the public eye.

Our community (and the word is used loosely) will always include people who are "stereotypes". And nothing is wrong with that. But, there are those who would leave some of our sisters and brothers behind--because straight "sensibilities" demand it. This is just another demand for us to change made by non-gays. It is time we asked straights to change and accept us as we are.

JDM

LETTERS

To the Editor:

It has been brought to my attention that a document is now circulating among the Commissioners of the Equal Employment Opportunity Commission. This document is a proposed ruling that "sexual preference" is not a protected classification for purposes of EEOC jurisdiction.

The Commissioners will vote on this in the near future. Please write to each Commissioner registering your disapproval of the proposed action. Then please contact

friendly Congress Representatives, State Representatives, and local officials and ask them to write to each Commissioner asking that this ruling not be made. If enough complaints flood the EEOC this could have an impact on their decision.

Attached is a list of Commissioners. Please remember to write to each one individually.

Thomas F. Coleman

Equal Employment
Opportunity Commission,
Suite 5222, 2401 E Street,
N.W., Washington, D.C.,
20506.

Lowell Perry, chairperson.

Colston A. Lewis,
Commissioner.

Ethel Walsh, Commissioner.

Raymond L. Telles,
Commissioner.



Guilt by Association

by Stan Nodvik

When I was a kid delivering the Daily News in Canonsburg I was shocked one day to see a picture buried on page 5 or 6 of Charlie Chaplin holding his suitcase. On either side were the FBI. Chaplin was being showed the back door of this country. When I read the DEER PARK by Norman Mailer I learned what was going on out there in Hollywood and I learned about the intense, insane fear that comes from guilt by association.

Two nights ago Robert brought home a priest and the next morning the priest gave us a work of art he had done as a gift for the new house. Later when I asked him if I could incorporate a technique he had used in this art gift into something I was working on for myself, the man went into a rage. He was afraid that people would notice the resemblance of the techniques, see that it had come into my work from his work, and thus know that since I'm gay, the priest must be gay.

About a month ago I became worried for a friend who is an upper

echelon banker. He stays in the closet in order, hopefully, to win a promotion to the board of directors. They don't know he's gay. Another friend tells me the banker is telling his friends that bank people are interviewing his neighbors, asking questions about him. Therefore Mr. Banker is going to refrain from going to gay bars for a while because he doesn't want to be seen with "them." "Them" means me.

Last summer I brought a potential lover to my home in Upper Darby with the idea we could live there together. We had tied the knot but hadn't quite tightened it yet. I introduced him to my straight neighbor and he immediately went into a soliloquy on the weather. While he was jawing away I kept noticing how "fem" he was for the very first time. I was in the closet then and I thought the neighbors must know he's gay by now and they'll know that I'm gay. I gave the potential lover "the bum's rush" into the house. Then I went into a song and dance routine about how fast he, (yes he) was rushing me into this relationship, that I wasn't certain I really loved him, and perhaps we'd better wait a while longer just to see if we really did love one another. This scheme worked. We cut the knot. To this day I have regrets whenever I see him, thinking of what might have been.



PLEASE

The GAYZETTE is seeking persons in Center City to help with mailing and distribution on Thursdays. During lunch or after work, persons who can donate a few minutes a week (or every two weeks) will greatly assist in getting in the mail and on the stands early. All interested call the Gay Switchboard (978-5700). Thank you.

* Tommi

First and foremost, an addendum to my column on SEX-TOOL. I thought I made it very clear that (1) I do not consider films of this sort to be portraying s/m relationships. I think films like SEXTOL are exploiting interest in s/m and are sensationalizing machismo. I am not down on s/m. As Barbara Lipschultz so beautifully puts it (in Hera, dec., 1975): "S/M is NOT rape...the S is the antithesis of the rapist, in that she is totally caught up in her partner's pleasure."

(2) the article was not condemning s/m but rather condemning the glorification of machismo, rape & brutality evident in films of SEXTOL's nature. Again, there is a strong difference between s/m and the glorification of those oppressive concepts. "Men rape women to express their hatred of us. The S makes love to the M, because she loves and identifies with her." (Barbara Lipschultz, Hera, dec, 1975.)

The Lesbian Center Committee is holding a benefit on January 25th at the Christian Association. Tickets are \$3.00. Featured will be JADE & SARSPARILLA, two women who do some really nice stuff.

On January 23-25 in New Jersey, there's going to be a conference entitled "changing Men." It hopes to explore alternatives to the roles men are forced to play--y'know, the old machismo competition games, and the unfeeling front men have to project. Workshops include: rape, homophobia, growing up male in america (a slide show), sexual politics and socialism and many more.

Info on the conference can be obtained by writing Perry Kaufman, Burlington County College, Pemberton-Browns Mills Rd., Pemberton, N.J. 08068.

(NOW, from p. 1)

24 hours from the end of this day.

And so, at 6PM, members of 27 Chapters (38 voting delegates) left the meeting room exhausted after a long day of "Feminist Politics." This writer was among those and I left with a feeling of accomplishment and faith in my "Sisters".

At the time of this writing no word has come from Senator Reibman either accepting or rejecting these criteria and the time limit has expired. It is quite obvious that the Senator has no interest in the Human Rights of Homosexuals.

(CENTER, from p.1)

pecially interesting with Ron Hueffle's models and Steve Mirman's drawing of the pro-



posed renovations.

An auction, a raffle, food sales and donations brought in over \$500 for the Center. This was an encouraging boost but more funds and a great deal more help are needed to finish renovating the two-storey building.

A full-scale program, including meetings, dances, the Gay Coffeehouse, and all kinds of special events, is still a dream. But Sunday's heartening success brought the dream a little closer.

S & M Lecture Well Attended

Approximately 50 people attended the lecture on S&M and the Enema Bag" given by Stan Nodvik on Monday evening January 12. The talk included many how-to-do-it instructions and good suggestions on where to obtain enema equipment at reasonable prices. Health and medical considerations were also discussed. On display were representative equipment used in enema scenes from the proper type of soap to the Bardex 141.

Similar lectures on S&M topics and certain fetishes as well as group discussions are planned for future S&M committee meetings. The S&M committee is one of the committees in GAA. It meets at 501 South 12th Street on the second Monday of every month.

Gay Films

by Tom Wilson

Gay filmmaker Michael Wallin presented six of his films Sunday January 11th at the Academy Screening Room--all in an hour and a half! The total package was a beautiful expression of Wallin's art--absorbing and personal

Ranging in length from four to thirty-three minutes the films focused in on San Francisco's cruising scene, a woman quietly rocking in her favorite chair, weightlifters, panoramic landscapes and Fellini-esque close-ups.

I especially liked the two longer films, As The Wheel Turns (25 min.) and The Place Between Our Bodies (33 min.) The former reminded me of Peter Falk's Husbands. Two men and two women improvise a divorce "settlement" with deadpan seriousness. Wallin beat Mary Hartman, Mary Hartman to the punch.

In the latter, Wallin portrays a steadily building sexual image, beginning with adult bookstores and cruising and ending with a graphic lovemaking scene between two men. Wallin uses all the familiar fantasies and images, yet unlike unimaginative porn, he comes up with a cheerful sexfilm. He knows how to portray love and sex, unabashedly and positively.

Gay art is emerging slowly and Wallin has a big contribution to make. Too bad there was no publicity for this event. The twenty-five or thirty of us in the audience felt awfully good Sunday afternoon. Meanwhile, hundreds were lining up nearby to watch Ryan O'Neill make fun of fags.



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CALENDAR

regular events

FRIDAY

- 3-6PM GAYS AT PENN HAPPY HOUR, Christian Association, 2nd floor, Call EV 6-1610 (Except during university vacation periods)
 8PM MCC WOMEN'S GROUP, Call 732-8298
 8PM MCC "SIGN" CLASS to teach deaf sign language to non-deaf people, 2125 Chestnut Street, Call 732-8298
 8:30PM BETH AHAVAH (Gay Synagogue) Sabbath Service Call BA 2-2647 (2nd & 4th Friday)

SATURDAY

- 9PM-1AM LESBIAN COFFEEHOUSE, 60 N. 3rd Street

SUNDAY

- 1PM AMAZON COUNTRY, Lesbian-Feminist Radio, WXPB, 88.9FM
 2PM SUNSHINE GAYDREAM, Gay Men's Radio, WXPB, 88.9FM
 7PM DIGNITY (Catholic Gays) 250 S. 12TH Street
 8PM METROPOLITAN COMMUNITY CHURCH, 2125 Chestnut St.

MONDAY

- 8PM GAY ACTIVISTS ALLIANCE, 501 S. 12th Street
 8:30PM GAY ALCOHOLICS ANONYMOUS, Call Jack 925-0350

THE WEEKLY JAN. 23-30, 1976

GAYZETTE

P O BOX 15786, Phila. 19103

STAFF: Joseph DeMarco, Editor, Nick Cupo, Harry Eberlin, Carmen Lewis, Hugh McGough, William Phillips, Frank Raffa, Rusel Silkey, Tommi, and Tom Wilson.

WHERE TO BUY THE GAYZETTE: Giovanni's Room, Alexandria Books, Meridian Bookstore, Tom Cat's, Edward's, The Adult Book Barn, Corson's Pharmacy, Newsstand at 13th & Walnut, Club Philadelphia, Club Camden, Georgetown Market, Recollections, Roscoe's, Lesbian Coffeehouse, GAA, MCC, OR...buy your own subscription.

TUESDAY

- 6PM GAYS AT DREXEL, Educational Activity Center, 33rd & Chestnut, check 32nd St. bulletin board for location (Except during university vacation periods)
 7:30 GAYS AT PENN, Christian Association, 2nd floor, Call EV 6-1610 (Except during university vacation periods)
 8PM MCC BIBLE STUDY, Call 732-8298

WEDNESDAY

- 12-4PM GAY STUDENTS AT TEMPLE COFFEEHOUSE, Room 308, Student Activity Center, 13th & Montgomery, Call 787-7902 (Except during university vacation periods)
 8PM-Midnight LESBIAN COFFEEHOUSE, 60 N. 3rd St.
 8PM THE GAY ALTERNATIVE, Call Gay Switchboard
 8PM MCC BOWLING, 30th St. Station, Call 732-8298
 8PM INTEGRITY (Gay Episcopalians and friends) St. Mary's Church, Locust Walk & 39th St., Call Fr. John 726-1089 or Fr. Ron MI 6-1037
 8:30PM LESBIAN ALCOHOLICS ANONYMOUS, Call Doris 277-0204

THURSDAY

- 8PM DIGNITY PRAYER GROUP, Call 423-6880

special events

FRI

JANUARY 23RD

- 8:30PM BETH AHAVAH (Gay Synagogue) Sabbath Service, Call Bill, BA 2-2647

SUN

JANUARY 25TH

- 7:30PM JADE & SARSAPARILLA in concert at the Christian Association, 36th St. and Locust Walk, tickets \$3 and available at Alexandria Books, David's Bookshelf, Giovanni's Room, Women's Cultural Trust, and at the door--CONCERT TO BENEFIT THE PHILADELPHIA LESBIAN CENTER

WED

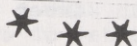
JANUARY 28TH

- GAY WOMEN'S ALTERNATIVE (WOMEN OVER 30), Call WA 3-6097

THU

JANUARY 29TH

- 8PM "GAY MEN AND FEMINISM" a talk by Richard Gustafson founder of the Gay Academic Union, at Gay People Princeton, Princeton Unitarian Church, Cherry Hill Rd & Rte 206, donation \$1.50



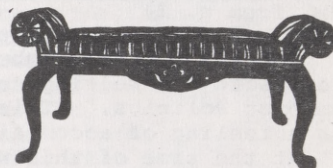
POETRYPOETRYPOETRY

Philadelphia's newest poetry series began last Thursday night with a marathon reading by twelve local poets (several were gay) at St. Mary's Church at 39th and Locust Walk, on the University of Pennsylvania campus.

The Hamilton Village poetry project is coordinated by Jack Veasey whose book of poems, *Hand Full of Hair*, was released last week by Grim Reaper Books.

On January 29, the series will feature John Ciardi, poet and *Saturday Review/World* critic, at 8PM, for \$2. On February 12, Toby Olson of Philadelphia and Barbara Holland of New York will read again at 8PM for \$2.

Occasional evenings will be devoted to specific themes such as the February 26th reading by contributors to the gay men's journal *Mouth of the Dragon* and one on March 11th by ex-offenders from Auburn prison in New York.



classifieds

Personal classifieds are carried at a cost of 25¢ per line. To reply, send your letter to the GAYZETTE with the box # on the envelope. It will be forwarded to boxholder.

WANTED GAY WIFE-by gay Northern European grad student (27). I am a former gay activist who has immigration problems and needs a marriage to stay in America. The marriage should have no strings attached. I am of a pleasant character, open-minded and speak good English. A rewarding, non-sexual friendship with a woman would not be unwelcomed. It is urgent! Don't let them deport me! Write to Box 304A c/o GAYZETTE.

HOUSE TO SHARE-man des. to share his fur. CC house w/same, \$130, Call KI5-1160.

BOOKKEEPER SEEKS POSITION--general office work, payroll & bookkeeping, invoicing Reply, Box 303-A

Films by Wallin

San Francisco filmmaker Michael Wallin will have six of his shorter works—including a new one, "The Place Between Our Bodies"—screened at 8:30 p.m. tomorrow at Canyon Cinematheque, 800 Chestnut street.

GAY

Michael Wallin presents his films, 2/19, 8:30 pm, including his personal look at gay men's sexuality, *The Place Between Our Bodies*, Canyon Cinematheque, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

MONDAY 22ND

QUEER BLUE LIGHT video collective tapes, *Gay Teachers* and *Flesh, Fire and Fury*, in a benefit for the Rising Sun Collective, which plans to open a coffeehouse/cultural center in the Castro area of SF. Also, filmmaker Michael Wallin presents *The Place between our Bodies*, his personal film on gay men's sexuality. From 8 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1 donation.

Experimental Films

Local filmmaker Michael Wallin will present several of his experimental films at 8 o'clock tonight at the San Francisco Art Institute, 800 Chestnut Street. The program, sponsored by the Foundation for Art in Cinema, includes "Monitoring the Unstable Earth," a premiere; "Bethlehem," a work in progress; "Greed, or Buffalo Baba" and "Kali's Revue." For information, call 586-8486.

Wallin's unconventional films

San Francisco film-maker Michael Wallin will present a program of his films tomorrow night at 8 at the Cinematheque, San Francisco Art Institute, 800 Chestnut St.

Wallin's films, according to the Cinematheque, "attempt to remove the viewer from his conventional frame of reference and allow him to perceive what he sees differently because of the new filmic relationship presented."



A.R.E. GALLERY: presents **X-COMMUNICATION** (Marc Huestis), performance pieces by Erich Brogger and Silvana Nova, a slide show by Marshall Rheiner, plus music by Factrix, 9 and 11 pm, Fri/30, 1141 Market, SF, \$2.50, 863-2098.

★ CINEMATHEQUE: "Jon Jost in Person" introduces **ANGEL CITY**, plus **X2— TWO DANCES BY NANCY KARP**, 8 pm, Sun/25; "Michael Wallin in Person" introduces **MONITORING THE UNSTABLE EARTH** (1980), **BETHLEHEM** (work in progress), **GREED, OR BUFFALO PABA** (1980), **SLEEPWALK** (1973), **KALI'S REVUE** (1972), plus **TALL GRASS (OR, PORTRAIT OF THE ARTIST AS A YOUNG ROMANTIC)** (1980), 8 pm, Thurs/29, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486.

San Francisco

A.R.E. GALLERY — Friday at 9 and 11: "X-Communication," plus live performances and music. 1141 Market Street.

AVENUE THEATER — Friday at 8:15: "Safety Last" and "Way Out West." Warren Lubich organ concert at 7:45. 2650 San Bruno Avenue.

CASTRO THEATER — Today: "Room at the Top" and "The Lovers." Monday and Tuesday: "The Bad and the Beautiful" and "I'll Cry Tomorrow." Wednesday: "Sunset Boulevard" and "A Star Is Born" (Janet Gaynor). Friday: "Red Dust" and "Shanghai Express." Saturday: "Yesterday, Today and Tomorrow" and "Never on Sunday." Castro near Market Street.

CINEMATHEQUE — Thursday at 8: "Monitoring the Unstable Earth" and other films with Michael Wallin in person. S.F. Art Institute, 800 Chestnut Street.

EMBASSY THEATER — Today and Monday: "Hurricane," "City on Fire" and "Unmarried Woman." Tuesday and Wednesday: "The Yakuza Hit Man." "P...



'Can't Stop' to start

'Can't Stop the Music,' Allan Carr's musical starring the Village People and Valerie Perrine, will open Friday, June 13, at the Regency II Theater with an 8 p.m. benefit for the Variety Club Blind Babies Foundation. Tickets, at \$25, include a post-premiere party at the Dreamland disco, 713 Harrison St. That's Felipe Rose of the Village People above in a scene from the movie, parts of which were shot here last year. Among celebrities expected at the premiere are the Village People, Perrine, Bruce Jenner, Steve Guttenberg, Paul Sand, Altovise Davis, Henri Belolo, Jacques Morali, Carr and the Ritchie Family. For details, call 885-0491 or 673-2554.

Wallin's unconventional films

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Scotland Yard called in J.R. shooting

LONDON (UPI) — It was no surprise that Scotland Yard's switchboard lit up yesterday with callers wanting to know who shot J.R. Ewing. That's what the British do in times of trouble.

"It's unbelievable," said a spokeswoman for Scotland Yard. "We have been getting calls since the program was shown last night. People are really rather strange."

Nearly half the British population — 25 million people — watched the BBC at 8:58 p.m. Monday when J.R., the villain of the TV series "Dallas," was shot twice in the stomach by an unknown assailant.

Five minutes later, the shooting was replayed on the BBC "Nine O'clock News."

Five London newspapers ran headlines, lead stories and pictures on the shooting.

And all the while, the phones at Scotland Yard kept ringing.

Scotland Yard, like everyone else, will have to wait until next fall when "Dallas" begins a new season. Until then,

British TV strike gets a low birth rating

LONDON (UPI) — Sex apparently finishes second to television in Britain, even if the only thing on the screen is a BBC documentary.

Figures released yesterday showed the experts were wrong last summer when they predicted an 11-week strike by Britain's most popular television network would lead to a baby boom.

Nine months after the strike blacked out the Independent Television Network, Britain's birth rate increased only 3.1 percent.

"I am not surprised at all the predictions turned out to be wrong," said a spokesman for the rival BBC. "We released figures at the end of the third week of the strike which showed that 95 percent of ITV viewers had transferred to BBC."

"It was an almost total switchover," he said. "People turn on their television because they want to watch anything."

The strike blacked out many of Britain's most popular TV programs, such as "Dallas," "Lou Grant" and "Coronation Street." Television critics lashed out at the BBC at the time for showing reruns and documentaries instead of using the ITV strike to showcase more popular programming.

A survey taken during the strike showed more than 1 million viewers refused to watch either of the two BBC channels and preferred, instead, to listen to music broadcast on the blacked out ITV channel.

"The prophets were wrong," said William Lyster, research biologist at the Institute of Obstetrics and Gynaecology in London. "Lovemaking goes on pretty consistently and minor interruptions like television programs are neither here nor there."

Britain's legal betting shops are reaping a windfall from the "Dallas" mania.

"People are lining up to place their bets on who did it," said Graham Sharpe, press officer for the William Hill Organization in London. He said about \$250,000 worth of bets had been placed.

Sharpe said 70 percent of the bettors were women and most of their money was on Dusty, the ex-lover of J.R.'s wife, Sue Ellen. Dusty was supposedly killed in a plane crash several episodes ago, but his body never was found.

"The odds are on Dusty, 6-4, even though he hasn't appeared in a program in God knows how long," Sharpe said. "But whoever it is, we'll pay off when they show it on television."

A surprising front-runner in the betting was J.R.'s mother, sweet old Miss Ellie, who was distraught in the last episode because J.R. had chased her youngest son, Bobby, off the family ranch.

The odds Miss Ellie did the deed were 6-1, while J.R.'s wife was an amazing longshot at 20-1 along with J.R.'s brother Bobby, arch-enemy Cliff Barnes and sister-in-law Pamela Ewing.

Banker Vaughn Leland, who lost \$20 million in a deal with J.R., was right behind Dusty in the betting. The odds he did the shooting were 4-1.

Kristin, J.R.'s mistress, was listed at 6-1 ahead of J.R.'s niece, Lucy Ewing, at 8-1, and daddy, Jock Ewing, at 12-1.

"Personally, I think Sue Ellen had the greatest reason to shoot him," said Jayne Patridge of Erith, England. "I would shoot him if I was married to him."

THE NUDE BOMB

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A film directed by Peter Brook

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2nd WEEK

THE NUDE BOMB

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Monday, Tuesday, Thursday & Friday: 8:00-8:00-10:00

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*a bunch of fruits, nuts and flakes.

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See Theatre Guide for Showtimes & Other Information

FRIDAY THE 13TH

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FRIDAY THE 13TH

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ROBERT MITCHELL 11, 4:25, 10

"RETURN OF SABATA"

LEE VAN CLEEF 2:30, 8:15

"HANDS OF THE RIPPER" 12:50, 6

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1. "HUMANIDS FROM THE DEEP" 12:05, 3:20, 6:35, 9:50

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"Hollywood Knights" (R) 3:35, 7:45 "GAME OF DEATH" (R) 1:30, 5:40, 9:50

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1. "HOLLYWOOD KNIGHTS" 3:35, 6:50, 10:00

"MEATBALLS" 2, 5:15, 8:30

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BALBOA 38th & Balboa 221-8184

8:30 Balboa Direct

1. "SERIAL" 8:40

"HAROLD & MAUDE" Ruth Gordon 7, 10:20

2. "Coal miner's daughter" Sissy Spacek 6:45, 9:00

CINEMA 21 Chestnut-Stear 921-1234

"TOM HORN" (R) 6, 8, 9:55

COLISEUM Clement-9th 221-8181

"The Gong Show movie" (R) 7:30, 9:30

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"WHERE THE BUFFALO ROAM" (R) 1:30, 3:30, 5:30, 7:30, 9:30

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* "GORP" (R) 7:15, 9:00

* "COAL MINER'S DAUGHTER" (PG) 7:00, 9:15

* "LOVE AT FIRST BITE" (PG) 7:10, 9:00

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"American Gigolo" 8:30

"Pretty Baby" 6:30/10:35

Thurs-Fri: "STAR TREK"

Jane Fonda: "BARBARELLA" 6:30, 10:35

PLAZA 1 & 2 Serramonte Plaza, Daly City 756-3240

1. "THE NUDE BOMB" 5:45, 7:45, 9:45

2. "FRIDAY THE 13TH" 5:20, 7:20, 9:20

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"HUGO THE HIPPO" 6:40, 9:45

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"AND JUSTICE FOR ALL" 8:00

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* "LOVE AT FIRST BITE" (PG) (Twilight 5:15) 7:40

* "COAL MINER'S DAUGHTER" (PG) (Twilight 5:30) 8:00

* "APOCALYPSE NOW" (R) (Twilight 6:00) 8:15

* "GORP" (R) (Twilight 6) 8:15

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* "The Black Stallion" (G) 2:40, 7:30

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"PRISONER OF ZENDA" 1:50, 5:45, 9:45

* "Hollywood Knights" 2:10, 5:55, 9:40

"T.G.I.F." 12:20, 4:05, 7:50

* "FRIDAY THE 13TH" (R) 12:30, 2:40, 4:50, 7, 9:15

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Gloria Swanson/Jane Fonda

"SUNSET BOULEVARD"

Swanson, Wm. Holden 4:30, 8:30

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Original 1938 Version

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"SOME LIKE IT HOT"

Auntie Mame 8:20 Hot 6, 11

MATINEE SATURDAY AT 1:00 pm

Starts Sun: "SONG TO REMEMBER"

Dirk Bogarde "SONG WITHOUT END"

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The blind swordsman challenges death

"Zatoichi's Vengeance"

6:30 & 10:15

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William POWELL-Myrna LOY

as Nick & Nora CHARLES in

DASHIELL HAMMETT'S

"ANOTHER THIN MAN" 8:00

"SHADOW OF THE THIN MAN" 6:00, 9:45

MATINEE SATURDAY AT 2:15pm

Starts Sun "MYSTERIOUS LADY"

TALLULAH BANKHEAD "FAITHLESS"

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Produced by Tim Zinnemann Directed by Walter Hill

Written by Bill Bryden, Steven Phillip Smith, Stacy Q. James Keach

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Co Feature: "Great Train Robbery" Monday-Thursday open 8:00 Fri., Sat. and Sun. Open at 7:30

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—Gene Shalit, NBC-TV

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Directed by IRVIN KERSHNER Produced by GARY KURTZ

Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN

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Sorry, no passes accepted

continued from page 33

has crafted a full-blown romantic movie out of a purely visual subtext of bold contrasts and parallel associations. While maintaining a semblance of a realistically detailed style, Bridges has fashioned one of the more resolutely intelligent mise-en-scenes to be seen in recent Hollywood film making. Travolta and Debra Winger play two bickering innocents who fall into and out of marriage, only to find that their common bond transcends some of the most outrageous plot developments—developments that only a romance could sustain. Sometimes it seems that Bridges is having his cake and eating it too, but mostly he just brings off every scene with his visual panache and with his familiar sensitivity to the expressiveness of his players. With Scott Glenn, and recommended for a soft-eyed view of hard realities and necessary dreams. The spirit of Frank Borzage lives. (Fox Venice, Wednesday)

A Very Natural Thing. A film that tries to do for homosexuals what *Guess Who's Coming to Dinner* did for blacks—but it's rated R anyway. Christopher Larkin's 1974 film has been called a breakthrough, even though it hasn't preached to many but the converted. (Vista, Monday)

Michael Wallin. San Francisco film maker Michael Wallin has been making films since 1968 and is currently manager of the fabled Canyon Cinema Coop. He will present a selection from his work, including *Fearful Symmetry*, a lyrical invocation of various industrial landscapes, and *Monitoring the Unstable Earth*, a richly textured film whose images range from the Utah salt flats to Chirito's running fence to collapsing buildings to Las Vegas slot machines. Also: *Cool Runnings*, a film on the Rastafarians, shot in Jamaica; *Tall Grass*; *Greed*, or *Buffalo Baba*; *Sleepwalk* (1973); and *Kali's Revue* (1972). All except the last two were made in 1980. (Pasadena Filmforum, Monday at 8 p.m.)

The Warriors. Walter Hill continues his vein of existential chase pictures with flat dialogue and eloquent action. The landscape is abstract, the metaphysical contours bleak, and the kinetic dynamism meticulously realized. Unrepentant about his artistic predilections, Hill just gets better and better, although *The Warriors* is unique in that it criticizes a genre it led out of the gate: the urban-gang drama. It takes a persuasive personality to fuse elements of Hawks and Bresson, and Hill has the visual talent to realize his formidable ambitions. (Fox Hollywood, Crest, Culver, UA Marina, Wilshire, State)

Alan Watts: The Art of Meditation. The leading popularizer of Zen Buddhism in the United States displays his uncommon talent as a lec-



Shogun Assassin

turer, an uncanny ability to command the attention gently, to bemuse tolerantly, and to enlighten the hardest heart. This short film affords a special opportunity to see the late thinker in action. (Royal, Sunday at 11 a.m. and 1 p.m.)

Who Pays? This 1915 silent serial starred Ruth Roland and the young actor Henry King, who would later direct such films as *Tol'able David* and *The Gunfighter*. Somewhat unique among serials in that it dealt with social issues of the day in a serious fashion, *Who Pays* would always end with a social question unresolved, as the repetition of the title would provoke some

proto-Marxist thought. It was filmed by the Balboa Company at its studios in Long Beach, and such problems as the right of workers to organize and strike were dramatized. (UCLA, Melnitz Hall, Thursday at 7:30 p.m. Free)

Wild Strawberries. Ingmar Bergman's 1957 voyage through time, memory, and the unconscious. It was a landmark film, clumsy in execution but important in the felt quality of its doggerel poetry. It is most notable for the valedictory performance of Sweden's first great director and star, Victor Sjöström, as the old professor taking stock of his life, a great innovator once again showing a new generation

of performers how to project thought onscreen. With Ingrid Thulin, and a bickering couple in the car who presage Albee. (Fox Venice, Tuesday)

The Wind and the Lion. The more foolish this John Milius excursion into America's proto-imperialist era (1904) gets, the more serious it becomes. Candice Bergen is an American lady abducted by Berber bandit, autodidact, and self-proclaimed deity Sean Connery, while Teddy Roosevelt (Brian Keith) dispatches the marines to get her back. The film reflects earnestly on the loneliness of great men and gangsters, and the respect and kinship they

are seen to feel for one another, but its true theme is the vindication of the power of adolescent fantasy as the subtext of growing to manhood. It isn't compellingly deep, but it is deeply felt, though Connery is not nearly as brilliant in his role as the casting would promise. The result is more, though not much more, than a kiddie matinee with anachronistic wisecracks (1975). (Fox Venice, Sunday)

Winter Kills. Despite top-notch technical credits, this thriller never overcomes its innate pornography of assassination exploitation. The tone is parodistic and broad, with only the innumerable cameo appearances providing any structure. It is less bad than unenjoyable. With Jeff Bridges, John Huston at highest dudgeon, Anthony Perkins, Richard Boone, and many many others. William Richert directed and scripted; he may have talent, but he isn't really using it. (County Museum of Art, Saturday)

Women in Love. Glenda Jackson won an Oscar for her multimedial portrayal in this film version of the D. H. Lawrence novel. A bit obscure and hard to follow, the film is sensuously shot and dramatized more for mood and effect than plot and action. Rather like Lawrence, only without the ideas. Alan Bates and Oliver Reed costar, and they read the tricky dialogue with spectacular skill. Ken Russell directed. (Tiffany)



You Only Live Once. Fritz Lang's 1939 film about an outlaw couple (Henry Fonda and Sylvia Sydney) on the run is sometimes cited as one of the prototypes of *Bonnie and Clyde*. But Lang's themes are moral and mystical where Penn's are social; Lang's film, consequently, seems more genuinely timeless despite the topicality of the story. Lang directs in a stripped-down Expressionist style that had a tremendous influence on the postwar film noir: It is always night, usually raining, and the camera hovers over the characters like the heavy hand of fate. (Sherman, Monday, with *Fury*)

Zatoichi in Desperation. The blind swordsman takes care of a girl after her father, a samisen player, is murdered. A 1973 entry in the popular series, starring (and this time also directed by) Shintaro Katsu. (Vista, Wednesday)

Zatoichi's Cane Sword. Shintaro Katsu again stars as the blind masseur, Ichi, who is also a master swordsman and defender of the good. Here he avenges a murdered swordsmith and a kidnapped young girl by taking on a gang of thugs. Directed by Kogi Yasuda (1967). (Vista, Wednesday)

"PASOLINI'S MOST DAZZLING-LOOKING MOVIE... FILLED WITH MAGNIFICENT ALIEN SIGHTS"

—Vincent Canby, New York Times

"Pasolini displays here to its fullest extent his bent for spectacle, creating on locations in Nepal, Ethiopia, Iran and Yemen processions and pageants that exceed in exotic beauty the galactic marvels of *Star Wars*."

—Robert Hatch, The Nation



A Film by
PIER PAOLO PASOLINI

"Arabian Nights"

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MARGARET CLEMENTI • JOCELYNE MUNCHENBACH • ALBERTO ARGENTINO • CHRISTIAN ALIGNY
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Written and Directed by PIER PAOLO PASOLINI

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Pierre Picot's untitled drawing is among works at Cal State Fullerton's "Visions and Figurations."

ART REVIEW

'ECCENTRICS' IN EXHIBITION AT CSF

By WILLIAM WILSON
Times Art Critic

Visions and Figurations" at Cal State Fullerton is an animated, goony, slightly ominous exhibition of painting, drawing and carving by 10 contemporaries. The label "eccentric" sticks comfortably to all participants, although they have less in common than meets the eye.

James Surls is a Texas artist who fashions stumps and sticks into a hallucinatory cart or an ax that seems to be sprouting a poltergeist. The work has something to do with indigenous Mexican-American folk art.

Roy De Forest is an established Bay Area artist. He paints bold patchworks of color that sometimes add up to a huge woman's head, sometimes tally into a cow with windows and tunnels.

The artists are different but their varying modes of eccentricity have established lineage traceable to, say, Dubuffet, the Chicago School and Funk.

James Albertson and Melissa Miller are interesting painters. Both are brushy realists. Albertson comes up with sexually anxious images like "The Triumph of Chastity" in which a young boy reaches for the crotch of a man in jockey shorts. Miller brings hints of violence to bucolic American scenes, such as "Picnic at Holly's" where the meal is disturbed by cocks fighting. These artists have roots in Soutine and come up to the present via obscure way stations, such as a group of UCLA artists remembered as the "Ceejee Gang" in the '60s.

None of these observations bears on the intrinsic quality of this art, which is high. They bear on the general situation of art at present. It is into something called "Post-Modernism." That means a big chunk of the art sphere today perceives avant-garde art as it was known since around 1900 to be a closed chapter. That means some artists are out to identify themselves as being up-to-date by being "Post-Modern." One way to do that is to make art that cannot be easily slotted into any of the multifarious stylistic categories established by the old avant-garde.

This is not easy to do, since the avant-garde tried just about everything. It also rejected much, including narrative content. Narrative is heavily implied in this exhibition. For decades there were artists who swam vigorously against the tide of the mainstream. We might call these artists "The Loyal Opposition" or "Purposeful Provincial Paranoids." Californian William Wylie is a master of this anti-mode. Wylie is not represented here but John Buck's wonderful painted carvings occupy some of the same turf. (It seems to form a triangulation

EXPERIMENTAL FILMS

VISUAL GRACE AND
DRAMATIC PUNCH

By LINDA GROSS

Two San Francisco experimental film makers Michael Wallin and William Farley, one with visual grace, the other with dramatic punch, will screen their films this week in Pasadena and downtown Los Angeles.

The films of Michael Wallin show tonight at 8 at the Pasadena Filmforum, 99 E. Colorado Blvd. (rear). Wallin is a comical, visual poet. In "Monitoring the Unstable Earth," he utilizes the contrast between collapsing buildings and the Utah salt flats to show the fragility of our civilized world.

"Fearful Symmetry" employs an interesting single-frame animation technique to give life to solid objects.

"Cool Running" is a film about Jamaica set to reggae music. It is noteworthy as an ethnographic effort. "Sleepwalk" is a personality dissection of three friends who are both arrogant and self-conscious in their vocal and their visual mannerisms. Information: 358-6255.

The films of the talented William Farley show Thursday at 8 p.m. at the Traction Gallery, 800 Traction Ave., in downtown Los Angeles.

His masterpiece is "Marthain, the Irish Film," which is dedicated to his uncle and father who were both second-generation Irish immigrants.

The film was made in Ireland because Farley wanted to discover where his world view came from. He finds it in the madness and comic spirit of the Irish people. Farley has said that all of his films deal with survival. "Marthain" means survival in Gaelic. In his other films, "Sea Space" is an amazing drama dealing with surviving guilt; "Being" shows one man asleep in front of his television, surviving death in culture; "The Bell Rang to an Empty Sky" is a fine lament about the plight of the American Indians narrated by Dennis Banks.

Farley will appear in person. His films are presented by Encounter Cinema, co-sponsored by the Craft and Folk Art Museum and the UCLA Film Archives. Information: 937-5544 or 680-4743.

linking Chicago, Northern California and Texas. It man ages to take in the work of Judith Linares.)

If you were in a big hurry you could lick a gummed label reading "Neo-Expressionism," stick it on this whole exhibition and go home. That, however, would ignore about half the artists on view. This bunch seems to approach authentic "Post-Modernism," for whatever that may be worth.

L.A. artist Jon Borefsky is represented by a huge ragged black human silhouette painted directly on joining gallery walls. He numbers his works and this one is 2,656,107. This work, plus a recent New York gallery exhibition, reveals an art of hysterical hilarity and metaphysical anarchy that subverts immediate categorization.

So does the work of Joan Brown, Pierre Picot and, to a lesser extent, Julie Cohn.

Brown and Picot appear as Expressionists who aren't angry. They have the cool, rather dangerously naive irony common to the sophistication of the very young.

Brown suggests a thematic narrative in three large canvases whose schematized, urbane figures are like haunted New Yorker cartoons. In "The First Encounter" our heroine meets an artist covered with Egyptian hieroglyphics. Somehow the gag suddenly becomes mysterious and disturbing.

Picot's punk-flavored figures are rendered as cartoon graffiti in an ominous night world. Three men tapdance awkwardly in a mysterious space that may be the edge of hell.

The provocative exhibition continues to Dec. 11. It was organized by guest curators Rod Faulds and Winifred Oak.

edwards cinemas
WHERE THE BEST PICTURES PLAY

NEWPORT BEACH NEWPORT STARTING OVER (R) 7:00-10:50 (714) 644-0700 ORDINARY PEOPLE (R) 1:45 EXCLUSIVE DRUG BAGGAGE (PG) 7:00-9:45 (714) 644-0700 GALAXIA (R) 7:00-11:00 STUNT MAN (R) 8:45 LIDO Newport-Lido 7:00-8:30 (714) 673-8350 HUNTINGTON BEACH HUNTINGTON AIRPLANE (PG) 7:00-10:40 (714) 648-0388 SOMEWHERE IN TIME (PG) 7:00-10:40 GALAXIA (R) 7:00-11:00 STUNT MAN (R) 8:45 HUNTINGTON Beach-Mall 7:00-10:40 (714) 648-0388 SHOGUN ASSASSIN (R) 8:00	COSTA MESA THE APPLE (PG) 7:00-10:50 Hedge-Adams (714) 546-3102 IDOLMAKER (PG) 8:40 HARBOR TWIN Goldie Hawn Hedge-Adams (714) 546-3102 PRIVATE BENJAMIN (R) 7:00-9:30 HARBOR TWIN Hedge-Adams (714) 546-3102 HOPSCOTCH (R) 8:45 IT'S MY TURN (R) 7:00-10:40 MESA Newport-19th (714) 646-5225 DIVINE MADNESS (R) 8:00 BLUES BROTHERS (R) 8:50 CINEMA CTR. LORD OF RINGS (PG) 8:30 WATERSHIP DOWN (PG) 8:45 CINEMA CTR. John Hurt (714) 878-4141 ELPHANT MAN (PG) 7:15-9:30 CINEMA CTR. Loving Couples (PG) 7:00-11:00 GLORIA (PG) 8:50 CINEMA CTR. AMERICAN GIGOLO (R) 8:55 WARRIORS (R) 7:00-10:55
WESTMINSTER CINEMA WEST ORDINARY PEOPLE (R) 8:45 IT'S MY TURN (R) 7:00-10:45 CINEMA WEST WATERSHIP DOWN (PG) 8:45-10:50 LORD OF RINGS (PG) 7:00-10:50 CINEMA WEST West-Glen-W (714) 881-3935 THE APPLE (PG) 7:00-10:50 IDOLMAKER (PG) 8:40 CINEMA WEST West-Glen-W (714) 881-3935 ELPHANT MAN (PG) 7:15-9:30 SHOGUN ASSASSIN (R) 8:00	SANTA ANA BRISTOL Bristol McArthur (714) 540-7444 AIRPLANE (PG) 7:00-10:35 CADDOCK (R) 8:45 BRISTOL Bristol McArthur (714) 540-7444 SOMEWHERE IN TIME (PG) 7:00-10:40 BRISTOL Bristol McArthur (714) 540-7444 SHOGUN ASSASSIN (R) 8:00 BOOGIE MAN (R) 8:40 FADE TO BLACK (R) 9:00 AWAKENING (R) 7:00-10:50
GARDEN GROVE WESTBROOK Shogun Assassin (R) 7:15-10:45 LOOK DOWN & DIE (PG) 7:00-9:30 WESTBROOK West-Glen-W (714) 881-3935 GALAXIA (R) 7:00-10:40 AIRPLANE (PG) 7:00-10:35	IRVINE WOODBRIDGE It's My Turn (R) 7:15-10:35 LOVING COUPLES (PG) 8:00 WOODBRIDGE Barranca-Culver (714) 551-0655 GALAXIA (R) 7:00-10:40 STUNT MAN (R) 8:45 WOODBRIDGE Barranca-Culver (714) 551-0655 AIRPLANE (PG) 7:00-10:35 SMOKEY AND BANDIT (PG) 8:00
FOUNTAIN VALLEY FT. VALLEY LORD OF RINGS (PG) 7:00-10:50 WATERSHIP DOWN (PG) 8:45-10:50 FT. VALLEY Walt Disney's SONG OF THE SOUTH (G) 7:00-9:30 MISSION VIEJO VIEJO TWIN WATERSHIP DOWN (PG) 8:45-10:45 LORD OF RINGS (PG) 7:00-10:50 VIEJO TWIN S.D. Frye, El Toro (714) 830-9990 PRIVATE BENJAMIN (R) 7:00-9:15 VIEJO MALL ORDINARY PEOPLE (R) 8:45 VIEJO MALL S.D. Frye, El Toro (714) 830-9990 SOMEWHERE IN TIME (PG) 7:00-10:40 VIEJO MALL Walt Disney's SONG OF THE SOUTH (G) 7:00-9:30	ALHAMBRA ALHAMBRA GALAXIA (R) 7:15-10:35 SHOGUN ASSASSIN (R) 8:00 ALHAMBRA Barranca-Culver (714) 551-0655 PRIVATE BENJAMIN (R) 7:00-10:50 ALHAMBRA Barranca-Culver (714) 551-0655 WARRIORS (R) 7:00-10:50 AMERICAN GIGOLO (R) 8:45
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THE EMPIRE STRIKES BACK (PG)
1:00-3:15-5:35-8:00-10:20
467-6167

EGYPTIAN 2
THE BLACK STALLION (G)
1:30-5:40-10:00
HERO AT LARGE (PG) 3:45-8:00

EGYPTIAN 3
Peter O'Toole
THE STUNT MAN (R)
1:45-3:30-7:20-9:30
HERO AT LARGE (PG) 3:45-8:00
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THE BLACK STALLION (G)
2:55-7:25
HERO AT LARGE (PG) 3:45-8:00

U.A. MOVIES
THE IDOLMAKER (PG)
2:55-7:15
XANADU 12:55-5:15-9:35

U.A. MOVIES
GALAXIA (R)
12:40-4:15-7:25
THE AWAKENING (R)
2:00-5:15-9:35

U.A. MOVIES
M. Moore/D. Sutherland
ORDINARY PEOPLE (R)
2:00-4:30-7:00-9:25

MARINA DEL REY

U.A. MOVIES
W. Matthau/G. Jackson
HOPSCOTCH (R)
8:22-2960

U.A. MOVIES
C. Revere/J. Symour
SOMEWHERE IN TIME (PG)
1:30-3:30-5:45-8:05-10:15

U.A. MOVIES
Dorothy R. Stratten as
GALAXIA (R)
1:45-3:35-5:55-7:35-9:25

U.A. MOVIES
SHOGUN ASSASSIN (R)
1:55-5:35-7:45-9:45

U.A. MOVIES
WARRIORS (R)
1:55-6:10-10:25

U.A. MOVIES
AMERICAN GIGOLO 3:50-8:05

TORRANCE

U.A. MOVIES
P.C. Hyatt/
Cromshaw
PRIVATE BENJAMIN (R)
3:25-4232

DEL AMO
Dorothy R. Stratten as
GALAXIA (R)
Fashon
So. Mall
542-7383

DEL AMO
HOPSCOTCH (R)
WHY WOULD I LIE (PG)
12:45-4:50-8:00

DEL AMO
THE BLACK STALLION (G)
1:15-3:30-5:00
HERO AT LARGE (PG) 3:45-8:00

DEL AMO
SHOGUN ASSASSIN (R)
1:55-5:35-7:45-9:45

DEL AMO
THE IDOLMAKER (PG)
1:55-6:10-10:25

DEL AMO
DIVINE MADNESS (R)
1:15-3:30-5:00

DEL AMO
WARRIORS (R)
1:15-3:30-5:00

DEL AMO
THE HUNTER
1:15-3:30-5:00

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or Seating Capacity

U.A. MOVIES
Shogun Assassin (R)
1:30-5:55-8:20

U.A. MOVIES
WARRIORS
3:00-6:25-9:50

U.A. MOVIES
Ray Sharkey
THE IDOLMAKER (PG)
2:00-4:30-7:00-9:30

U.A. MOVIES
THE BLACK STALLION (G)
1:30-5:15-8:15

U.A. MOVIES
HERO AT LARGE (PG) 3:35-7:20

U.A. MOVIES
GALAXIA (R)
1:45-3:45-5:45-7:45-9:45

U.A. MOVIES
Walt Disney Classic
SONG OF THE SOUTH (G)
1:30-3:30-5:30-7:30-9:30

U.A. MOVIES
Dorothy R. Stratten as
GALAXIA (R)
1:45-3:35-5:55-7:35-9:25

U.A. MOVIES
SHOGUN ASSASSIN (R)
1:55-5:35-7:45-9:45

U.A. MOVIES
WARRIORS (R)
1:55-6:10-10:25

U.A. MOVIES
AMERICAN GIGOLO 3:50-8:05

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U.A. MOVIES
AMERICAN GIGOLO 3:50-8:05

WOODLAND HILLS

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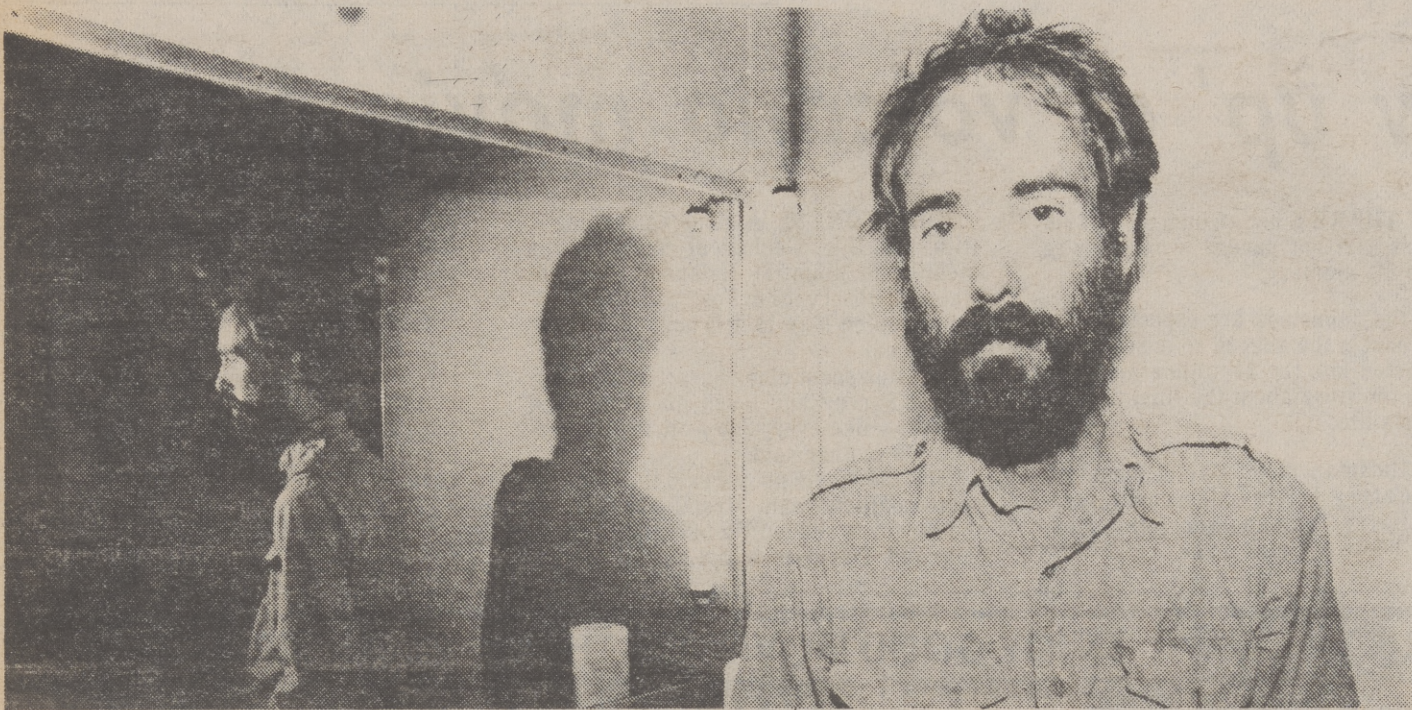
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SONG OF THE SOUTH (G)
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GALAXIA (R)
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U.A. MOVIES
SHOGUN ASSASSIN (R)
1:55-5:35-7:45-9:45

U.A. MOVIES
WARRIORS (R)



Multi-talented filmmaker William Scaff will discuss his films

Filmmakers will unreel their works

Southwestern Alternate Media Project will have two showings of experimental films during the coming week with special guests appearing in person.

Tomorrow Michael Wallin will screen and discuss his films at 2:30 p.m. in the Maud Sullivan Gallery of the El Paso Public Library. His films are "Monitoring the Unstable Earth," "Fearful Symmetry," "Cool Runnings," "Tall Grass," "Greed, Or Buffalo," "Sleepwalk" and "Kali's Revue."

WEDNESDAY WILLIAM Scaff will be here to show his films in the Gallery beginning at 6:45 p.m. He will premiere and discuss Super 8 sound films, including "Self Portraits," "Searching for Planes," "Head Pictures," "In This Trembling Shadow," and a recently completed, untitled film involving live performance and experimental sound.

Wallin's films attempt to remove the viewer from a conventional frame of reference. The films are not bound

by a narrative framework which tends to filter perception through thought and words, but rather attempts to affect the viewer directly and immediately.

WALLIN HAS BEEN making films since 1968. He studied with Bruce Baillie, James Broughton and Peter Kubelka. His work has been screened at the Museum of Modern Art in New York City and in one-man shows in the California Bay area. He manages Canyon Cinema Cooperative, largest distributor of independently-made short films west of the Mississippi.

Scaff is a painter, performance artist and filmmaker. He lives near Boulder, Colo. His films are both personal diaries and, in his own words, "poetic journeys of the soul." They concentrate on the texture and flow of images and reflect his major social concerns.

His films are constructed without a script or pre-plan.



Michael Wallin will show his films

Makeup still valuable tool for actors

By VINCENT CANBY

New York Times News Service

NEW YORK — Makeup has long been one of the essential tools of the actor's trade, though there's been a tendency in recent decades to depend on such artifice less and less, except in the service of science-fiction and horror films.

Laurence Olivier, Peter Sellers and Alec Guinness have often dazzled us with their marvelous disguises.

YET THEIR MOST notable performances have usually been in films in which one was not especially aware of the silly putty, or whatever it is actors use today to distort their God-given features.

This no-makeup look has something to do with the almost universal use of color film stock, which multiplies the problems of the makeup artist in search of realism. The no-makeup look also stems from the increasingly naturalistic style of acting that has dominated movies since the effects of the Actors Studio began to be felt in Hollywood.

ACTORS WHO INSIST on "feeling" their characterizations — working from the inside out — seldom allow themselves to rely on false noses.

Thus it is somewhat astonishing — and even a little refreshing — to note that two of this year's most remarkable performances each involve elaborate physical transformations that are essential factors in the success of those performances.

These are the performances of John Hurt, inside what looks to be a couple of hundred pounds of foreign matter, as the grotesquely deformed John Merrick in David Lynch's surprising, haunting "The Elephant Man," and Robert De Niro, who plays the former middleweight boxing champion, Jake La Motta, in Martin Scorsese's relentlessly furious "Raging Bull."

NEITHER HURT'S or De Niro's is an especially theatrical performance, not, at least, in the broad, flamboyant, all-stops-out fashion of Olivier's when, for "Richard III," he put a hump on his back and more or less unwound his nose so that it looked like a royal corkscrew.

As John Merrick, the sometimes side-show star of Victorian London, Hurt is a riveting sight but still entirely human as he performs inside his bulbous, misshapen head, which is less horrifying than startling.

NOT, PERHAPS, SINCE Charles Laughton went galumphing around Paris in "The Hunchback of Notre Dame" has any actor been asked to perform burdened by so much artificial material. The wonder is that the performance and what you might call the physical disguise are so decently matched that the only seams are those that join the sweetly patient, incredibly genteel John Merrick to the monster he inhabits.

It is a triumph not only for Hurt and Lynch but also for Christopher Tucker, who designed the makeup and who, one assumes, doesn't often receive such an assignment.

In the 1930s and 1940s movie audiences got a lot more makeup for the price of their admissions than they do now, unless they go to see movies like "The Empire Strikes Back" and "Zombie."

THE PHYSICAL CHANGES that overtake De Niro as Jake La Motta in "Raging Bull" are so unusual that there may be some danger that they will be mistaken for the performance itself, rather than seen as what they are, that is, the means to an end.

To begin with there is Jack Westmore's makeup, by which De Niro acquires the facial features of La Motta both as a fighter in his 20s and as the washed-up, nearly out-of-control La Motta in his 50s. In addition, De Niro took time out during the film's production to put on something like 50 pounds of extra flesh, so that the Jake La Motta we see at the beginning and the end of the movie, which is told in flashbacks, is actually a man with an entirely different physique.

MONTWOOD
2200 Yarbrough / 592-8105

Starring
LEE MAJORS
JENNIFER O'NEILL
ART CARNEY

7:30
9:35

STEEL

PG

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RECORD BREAKING
WEEK!

"A BETTER FILM THAN
'STAR WARS' ..."
— TIME MAGAZINE

7:00-9:30

THE EMPIRE
STRIKES BACK

PG

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IN SELECTED THEATRES

HELD OVER 3RD LAUGH FILLED WEEK!

ZIP-A-DEE-DOO-DAH
7:05-9:15

Walt Disney's
Song
of the South

with **LUCILE WATSON** and **RUTH WARRICK**
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Masters of

Mike and George Kuchar

Experimental Cinema

by Steve Boisson



George (left) & Mike Kuchar (right)

Many mainstream movie buffs regard experimental film with the same hesitancy some paperback readers reserve for poetry. The movie buff assumes that experimental work will lack any of the elements of which Hollywood has enamoured him, and that he will be bored by self indulgent, impenetrable montages or badly cut home movies.

This is an unfortunate prejudice. The range of experimental cinema is as vast in content and technique as studio work, probably more so. The experimental filmmaker, shackled by small funds and unsophisticated equipment, must rely on resourcefulness and imagination. The conquest over these limitations often results in uniquely satisfying cinematic experiences that can be appreciated by anyone who loves movies, or any other forms of expression.

Mike and George Kuchar, twin brothers, have been making movies since they were teenagers living in the Bronx. During the '60s, when experimental films were called 'underground' films, the Kuchars received national attention through coverage from periodicals such as the *Village Voice* and *Playboy*.

With films like "The Sins of the Fleshapoids," "Green Desire," "Hold Me While I'm Naked" and "Nocturnal Emulations," the Kuchars succeeded in destroying the myth that experimental film has to be highbrow or overtly intellectual, for many of their movies are funny and insightful in a delightfully off-the-wall sort of way, just as the brothers are themselves.

Both teach at the SF Art Institute (although George is on sabbatical), and both have, in the past, worked in commercial enterprises such as photo retouching and doing weather maps for TV.

The brothers occasionally lend each other assistance, but they are not collaborators; they are two individual film makers.

George responded to my questions by mail, since it was too windy to talk the day we met on the roof of the Art Institute (cafeterias make him nervous), and Mike and I spoke in his Mission District flat adorned with Halloween skeletons and religious icons.

City Arts Monthly: How did you get interested in film?

George Kuchar: I got interested in movies because of my Mom. She took me to action, horror and adult Barbara Stanwyck pictures. I was very impressionable at that early age and spent many sleepless nights remembering plane crashes, monsters and human flesh being battered.

CAM: Could you describe your style?

GK: My style is an external manifestation of what bubbles and seethes in my guts. That's not a very pretty thing to discuss; therefore it must be conveyed up there on the silver screen in image and sound. My brother's guts gurgles with items alien to my digestive

system thereby creating a split as sharp and distinct as any intestinal incision via surgery.

CAM: Is there a strong following for experimental film in San Francisco?

GK: Yes there is. Any place that serves free coffee and maybe some wine is bound to attract people who thirst for stimulation. If there is a personal appearance by the filmmaker this helps draw audiences as there is the added lure of public humiliation.

CAM: Where are your films shown?

GK: My films are screened on material that ranges from butcher paper to high quality beaded material that adorn the bedrooms of the wealthy on Park Avenue. I've played all the circuits, wallowed in every mud puddle, drank champagne in places so filthy rich that your dandruff turns black. From the podiums of art museums to the back row of porno theatres you'll find me—my zipper open to the world.

CAM: What is your shooting ratio? How much developed film do you keep?

GK: It varies. From half being tossed in the garbage to maybe two thirds. But I always salvage something from a scene as I hate to shoot in vain just as I hate using the Lord's name in vain.

CAM: What impressions about experimental film would you like to change?

GK: As in all experiments, a Frankenstein's monster is a distinct possibility.

I would not like to change a single impression. Let people feel what they can while their bodies are still soft and vulnerable. As the years fall on us all we become coated with a thicker sediment of bitterness, fear and hurt until human flesh is indistinguishable from the heavy rubber used to create Halloween masks. Rubber masks don't cry, they melt into popping, black blisters.

CAM: What are the 'turn-offs' of your work?

GK: The idea, or word, 'work' turns me off. I don't want to 'work' it, I want to 'live' it.

I am 'turned on' in darkened rooms, with greasy walls and a hot breath blowing down my neck. This has nothing to do with films... or then again... maybe it is the key to it all.

CAM: Is there a common denominator in your films?

Mike Kuchar: After I do one film, the next one is totally different. I expressed what we needed in the film, then I'm open. The people I'm with at the time, the places where I am, each help form the seed of an

idea or a project.

Lately I've been doing landscapes—films that rely heavily on rhythm and editing. I have to concern myself with angles and tone. They're usually short, no longer than ten minutes. I screened one recently called "A Woman in the Fog." I wanted the piece to have a certain spell, an atmosphere that makes it intriguing.

I'm going to make the landscapes a series. There will be four more and the series will be called "Idylls." Then I'm going to do a story film next year, but I haven't written the script yet.

CAM: What is the average cost of one of your movies?

MK: I try not to go over \$1,500. My shooting ratio is usually one third. I can't pay actors. I can only use friends or people who want to be actors.

CAM: Explain some of the differences between studio and independent work.

MK: The independent filmmaker is the person who's going to do what they want to do and they don't care if they make money or not. It's a film totally motivated by ideas and impulses. With independent work there's not an endless compromise, like in Hollywood. The film's not going from one hand to the other. It's more raw. My main concern is getting ideas down on film.

CAM: Where are the outlets for your work?

MK: Art Institute, Canyon Cinema, sometimes educational television, yearly film festivals. Then there are galleries and museums that schedule programs.

But while you're making a film you never know what's going to come of it. You might have something here, then you might not. But that's secondary. It's all the things involved in the process of making a film that interest me.

CAM: Explain your attraction to the 'underground' film movement of the '60s.

MK: I liked the seediness of the underground theatres. They were very informal, uncommercial, makeshift and very exciting. It was like going to a gallery opening, but more dingy. Because of the heavy censorship back then, there was always the threat of a police raid. And, of course, there was always the chance for seeing something unforgettable.

The underground film tackled subjects people didn't see anywhere else. There were experiments with technique, hand-held cameras, tricky cutting. Painters tried their ideas in film.

As a result of the underground movement, every art school has a film department, and art students have cameras available to them to try out their ideas. During the '60s, only four or five schools had film departments.

After the museums and galleries became aware of these films, they weren't 'underground' anymore. Then you got the words 'avant garde,' which means pioneering, or experimental. Hopefully these films are also refreshing and exciting, and they're doing things that haven't been done before.

When I do a film, I don't think, "I'm going to be avant garde." I just try to be true to myself. Whether it's avant garde or not is up to the critical public.

The important thing is not to feel restricted by tradition, or whatever other pressures. Be free, so you don't have to have any inhibitions pursuing your vision. Perhaps then it's avant garde.

CAM: What points do you stress to your students?

MK: There's no one way to make a film. Don't be intimidated by the camera. The camera's just a tool. Manipulate it and have your mind come through. And have fun. You should make a film to have fun with. Otherwise why do it?

The Kuchar brothers are not the only Bay Area filmmakers who have emerged as leaders of experimental cinema. The following merely serves as an introduction to the many talented filmmakers of worldwide stature here. Their films run the gamut of visual human expression, often challenging the very idea of film in the process.

James Broughton—This poet-filmmaker has been experimenting with film since the late '40s. Recently retired from teaching, Broughton has been collaborating with **Joel Singer** on films such as "Gardener of Eden." Sometimes Broughton uses his poetry as the spoken text for his pieces. Almost always, Broughton has been decidedly upbeat and humanistic, producing visually enthralling celebrations of life.

Bruce Connor—like the Kuchars and Broughton, Connor is a Bay Area filmmaker and early pioneer of the underground cinema. Lately he has been working on assemblage pieces, collages of film set to modern rock 'n' roll by **Brian Eno** and **Devo**.

Michael Wallin—With **Dominic Angerame**, Wallin has been managing Canyon Cinema, the city's foremost co-op for independent filmmaking. Wallin studied under famed filmmaker **Bruce Bailly** (who is currently in New York after establishing himself here) and has been producing what he calls "... personal documentaries, films emphasizing qualities of light, color and form. They don't tell stories."

Dominic Angerame—Angerame's work is described by him as "image alteration exploration. I'm trying to show different ways of seeing images. For the past two years I've been working on a long piece—about twenty-five minutes—that will be a series of films within films, with constantly changing visual perspectives. I try to show people different ways of looking at an actual image by light reflections, super-imposing. I tell unconscious stories."

Larry Jordan—A veteran of the underground, a teacher at the Art Institute, and an artist who produces delicate, ethereal films by his mastery of cut-out animation.

NEW BAY AREA FILMMAKER SERIES UNDERWAY ON CHANNEL 6

Channel 6 is once again airing a series on Bay Area Filmmakers. The program emphasizes the filmmaker, his interests and motivations in the filmmaking process and represents a good cross section of local talent. The series got underway with the films of **Michael Rudnick** and **Babeth Vanloo** on October 4, 6, 11 and 13. So you won't miss your favorite, the following is a schedule of upcoming programs:

October 18 & 23	Virginia Giritlian
October 25 & 30	Scott Redmond
November 1 & 6	Simon Edery
November 8 & 10	Rick Reynolds
November 15 & 17	Michael Wallin
November 22 & 24	Jerry Barrish
November 29 &	
December 1	George Berg
December 6 & 8	Warren Haack
December 13 & 15.	Lawrence Sturhahn
December 20 & 22.	Bill Wolfe & Dave DeMotlizan
December 27 & 29.	George Kuchar
January 3 & 5.	Curt McDowell & Marion Eaton
January 10 & 12	Robert Zorn
January 17 & 19	Margaret White & Jim Slotnick
January 24 & 26	Gerald Kress & Jim Neidhardt

San Francisco Bay Area Filmmakers is produced by **Lynn Kirby** and **Larry Larson** and is cablecast on Tuesdays at 7:30 p.m. and Thursdays at 6:00 p.m. The Thursday showings of October 20, 27 and November 3 have been moved to the following Sunday evenings due to special

Ceremony at Kabuki Theater on Dec. 12

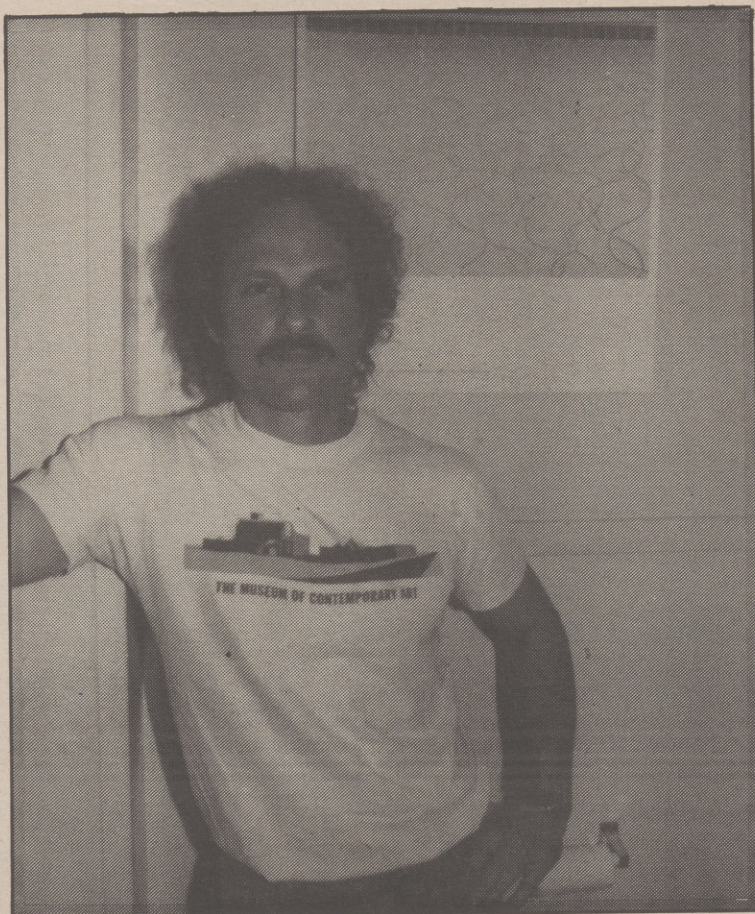
Michael Wallin To Be Honored With Phelan Arts Award

by Robert Frank

A San Francisco-based gay filmmaker named Michael Wallin will be honored with the James D. Phelan Arts Award for film on Monday, Dec. 12 at the Kabuki Theatre, where two of his well-regarded experimental films will be screened that same evening. The two films which were shown two months ago at the San Francisco Cinematheque, are *Along the Way* (1983), "a visual journal, a personal travelogue, a filmic diary," and *Decodings* (1988), "an emotional, psycho-sexual self-portrait told in the third person and filtered through anecdote and parable."

Decodings already has earned him one of four Grand Prizes for Independent Film at the Thomas Edison Black Maria Film Festival, a large independent/experimental film fest recently held at the Thomas Edison National Historic Site in New Jersey. The films are being considered for screenings next year at the Pacific Film Archive in Berkeley.

Wallin began his filmmaking career at Yale University in the



Michael Wallin.

late 1960s with film history courses and working with 8mm film. P. Adams Sitney was an influence on him at Yale, as were visiting experimental/avant-garde filmmakers Stan Brakhage, Michael Snow, Kenneth Anger (of *Scorpio Rising* fame) and Taylor Mead, who worked with Andy Warhol at that time.

After two years at Yale he transferred to Berkeley. Of great importance to his filmmaking career was the summer of '68, spent at the Mendocino Arts Center under the guidance of Bruce Baillie, a "giant of independent filmmakers." Wallin says his first films were made there that summer, in 8mm, now blown up to 16mm. A great influence on him was James Broughton, creator of "Devotions" and a teacher of the "best course I had," during the time he attended San Francisco State from 1971-75. Among other admired filmmakers, Wallin mentioned the internationally famous, prolific, gay German film director, Rainer Werner Fassbinder, who died too young, noting particularly *Ali: Fear Eats the Soul*, *The Bitter Bears of Petra Von Kant* and

In the Year of the Thirteen Moons.

Wallin goes into more detail in expressing his admiration and high regard for critically acclaimed French film director, Robert Bresson (*Diary of a Country Priest*). According to Wallin, Bresson is not an actor's director. "Actors are models," said Wallin, [and are] "not to act out" their roles. The French director, he says, "demands participation by the viewer [who is] not being spoon fed or preached to." Wallin speaks of the spiritual quality of Bresson's films, which are usually about the "struggle of the outsider, often being persecuted."



Wallin's own films have received critical praise, most recently at the Second Annual New York Lesbian and Gay Experimental Film Festival in September. The *Village Voice* said *Decodings* "is a profoundly moving, allegorical search for identity from the documents of collective memory. . . . Tales of wandering and searching are set to images of young boys boxing, praying, playing. Men perform feats of danger and abandon . . . The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago."

According to Wallin, "*Along The Way* is both a reminiscence and an on-going investigation into the nature of 'place.' Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone. It seems at times an elegy to my relationship with a lover."

As for *Decoding*, the still-youthful, softspoken Wallin offers more background information. The music employed is Shostakovich. The written portion, a voice-over, is the result of a collaboration with a writer/doctor who is a life-long friend. "Human behavior, rituals and customs, and learning processes are encoded in its media records, film among them," said Wallin, "isolating images from their original context, then re-combining them in new relationships intrigued me as a way of stripping the images of their rabidly processed messages, of decoding them."

"This 'collage' or 'found footage' film," he added, "draws from educational and scientific films, newsreels and documentaries primarily from the late Forties through the early Sixties. My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved."

The Phelan Award ceremony, sponsored by the Film Arts Foundation, begins at 7 p.m. Admission is free, but the FAF says RSVPs should be called in at 552-8760 as quickly as possible because seating is limited. ▼

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"A QUEER KIND OF FILM"

TODD HAYNES

This year, New York City's only forum for new work by lesbian and gay filmmakers was the week-long festival of experimental work, "A Queer Kind of Film," curated by Sarah Schulman and Jim Hubbard. For whatever reason, the higher-profile, feature-oriented New York Gay Lesbian Film Festival did not occur, placing all the more emphasis on its East Village counterpart. Schulman and Hubbard began the festival in 1987 out of a frustration with the limited conventions represented by the more "official" gay festivals. The question posed by this year's group of films—and that comprised the theme of a seminar included in the week—is to what extent a homosexual sensibility in film is articulated in a radical form. Immediately, the term "radical" requires definition, as does "homosexual sensibility." Are we simply radical or homosexual in relation to the dominant mainstream—as if the dominant mainstream was in turn some homogeneous whole from which we have departed? Perhaps the greatest value in the assembling of experimental work by gay filmmakers is in discovering the heterogeneity of such terms, and perhaps, one day, in exhausting them.

The group of films presented here may or may not accomplish this, although the selection was a large and fairly diverse one. The work ranged from the visual complexities and elegance of films by Barbara Hammer and Tom Chomont to the clinical punkiness of Lisa Guay's *Instructional Guide to Vaginal Fisting* (1987). But the films that stood out the most were those that fell outside the sanctioned definitions of experimental film, those that actively comment upon or critically engage elements from the dominant culture rather than creat-

TODD HAYNES is a New York-based filmmaker and a cofounder of Apparatus Productions.

ing idyllic alternatives, and that, by doing so, call into question the elasticity of such categories.

Communications from Weber (1988), by Robert Gates and Lynn Wyatt, is such a film. The subject of this jam-packed documentary is a radically eccentric transvestite named Albert-Michael (and/or Sabina)



Frame enlargement from *The Place Between Our Bodies* (1975) by Michael Wallen.

Weber. The film combines the black and white hand-held exploration of Weber's note-covered walls with saturated color clips from a '70s Russ Meyer film he appeared in. This is compounded by the continual run-on of his often brilliant ramblings, crammed onto the sound track or condensed into neat yellow intertitles that are flashed over screen images, often too quickly to read. The effect is dizzying, but it engages the viewer in a schizophrenia of mass consumption and excess that reflects that of its subject. Weber's existence is kinetic—glimpses of his rapid-fire expulsion of facts, thoughts and philosophies are barely discernible amid the continual drone

of his radios and TVs. "Radio is on 24 hours a day," he says, "which is a random attempt to be free." Weber's theory of synchronicity asserts that "nothing is totally random because matter has a consciousness that is evolving." Like the influx of media and outpouring of notes, thoughts, and sketches, Weber says of his life: "I am caught in a 24-hour identity I can't transcend." Here, changing sexes is not a liberation; Weber appears to always be both Albert-Michael and Sabina. "Talk to me as both," he says

with a grin. And yet he has already declared, "Half of me is always hidden in suffering." *Communications from Weber* describes the accidental moments of insight within a landscape of over-communication, in which its subject is caught in the binging/purging, male/female schizophrenia we call postmodern.

The two films by San Francisco-based filmmaker Michael Wallen set up poles of self-imaging that vastly expand the boundaries of "the personal cinema." His first film, *The Place Between Our Bodies* (1975), seems to come from another planet, another epoch, in its frank and tender extrapolation of gay sexual hunger and the kindling

of a first relationship. The film is stridently pre-AIDS—much more so than any mid-'70s porno. This is partly because it is a personal film that discusses sexual hunger and love in a context that endows them with transcendent powers. It begins with Wallen describing his early frustrations with gay life and what he calls the "endless hunt." When he unexpectedly finds a boyfriend and begins his first sexual relationship, the film slows down, and concludes with an extended sex scene between the two men. Sexual love overcomes the plight of gay alienation and sexual hunger. And that is what begins to turn the film around, so that its most beautiful moments become its most painful. Wallen's indescribable expression during orgasm, and the enveloping tenderness with which he (unsafely) fucks his boyfriend, left me chilled with a sadness barely discernible beneath the usual tough-skinned attempt—on my part, on everyone's—to endure.

This sadness, this desire to read things retrospectively, is exemplified in the somber tones of his most recent film, *Decodings* (1988). The film is made up entirely of archival footage from what seem like 1940s and '50s educational films, a half-arch, half-poignant voice-over, and a track of music from Prokofiev. The text attributes coming-of-age rituals and boyhood bonding to glimpses of boys' school activities, competitions, experiments with mercury, and stunts in fire and water. A secret life of primordial love is implied, in addition to a mythical union among a tribe of "wild boys," like William Burroughs's. Stories of sexual encounters, and finally an account of a man and dog in search of storms, haunt the cleverness of the film's style. It concludes on a note of suburban despair—the possibility of an original moment from a collective unconscious—in which a boy, lying on the back-seat of his parents' car, discovers: "The trees are always there, they can be counted on. And nothing whatsoever can be counted on, nothing at all."

The new work by women presented this

(continued on page 20)

THE CONNOISSEURSHIP OF HYPE

EDWARD BALL

In 1975, Malcom McLaren was collecting scraps of punk culture.

"Impresario: Malcom McLaren and the British New Wave," a recent exhibition at the New Museum of Contemporary Art

was a difficult idea to sell.

redefine McLaren the promoter into McLaren the artist was in part an institutional critique of the whole apparatus of punk.

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cover modeled after the Manet painting *Le déjeuner sur l'herbe* (1863). Such a reference to art history exemplifies McLaren's studied deployment of shock with an aesthete's delectation. Next the promoter cannibalized black hip-hop and rap, making his own music for the first time of citations from established styles: the 1984 *Fans* mixed a dance beat with opera, including *Carmen* and *Madame Butterfly*. Lately, McLaren has been developing *Fans* into a musical, slated to open on Broadway in 1989.

Even though our era is fully alert to the power of the "handler" and the public relations firm, the stage manager and the photo opportunity, few would think to suggest that McLaren's activities have had much to do with "art," though he did attend no fewer than four art academies as a young man. But then came Paul Taylor, curator of

the Thames River on a boat with the Sex Pistols as they sang their version of "God Save the Queen" (1977): "God save the Queen / The fascist regime / There is no future / And England's dreaming."

"Impresario" indeed drew big crowds, the largest ever for the New Museum, but also indifference and dismissals from the art world. At the opening, amid a crushing attendance of New York's bohemian sub-elite, for whom punk is one color in the palette of fashion personae, one museum-goer muttered, "I have a better collection at home in my closet." Apparently the art clan does not appreciate the category of "art" being publicly violated by comparisons with advertising and fashion, old concert posters and bondage trousers.

Unwittingly, perhaps, the New Museum had set itself up as the target for a McLarenesque provocation, which brought the dirt of non-art onto the stage of the art institution. The New Museum is known to have a preference for hermetic, anti-commercial work, and since the show tacitly celebrated McLaren's exploits as a profiteer, it



looks like a young Jack Benny touched with megalomania, and carries the heaviest world-weariness you will ever encounter. "The Sex Pistols were my effort to live life in a waking dream. The dream lasted about two years." He paused with each phrase. "When it was over, all that remained was to collect every press clip we could find." McLaren dressed in tweed for the event, looking like a professor of literature at a minor private college and not the Rasputin of Rock that is his usual pose. With quivering hands gripping the lectern in the late morning hour, he cultivated the myth that now surrounds him: "From the earliest days of my youth, I have tried to be bad. I was only happy when things were going wrong. I remember being unhappy if things went as they were supposed to."

Such self-romanticism perturbed a handful of Trotskyite agitators in the crowd who, apparently attracted by punk's utopian element and its image of permanent revolution, had hoped for a meeting of minds on the broader social struggle. "You're a pissing shallow expropriator, McLaren! We know where you stand in the class struggle!" shouted one, disappointed. "I should've stayed home and watched *Soul Train*!" At

(continued on page 20)

EDWARD BALL is an investigator in the critical division of K&B Art, a New York partnership.

REVIEWED BY SKYE MORRISON

An explosion of films, videos, documentaries and panel discussions marked the "Women of the Americas" film festival recently opened in San Francisco. The first of its kind in the United States, this festival is a recognition that women all over Latin America are not only finding their own voices, but are mastering a medium to get their message out. And these messages blow the stereotypes of women — and particularly Latina women — wide open.

There was so much happening at the festival that it was impossible to see it all — although it was all worth seeing. During this five-day event (Oct. 19-23), over 50 works were screened, including five feature films. Many filmmakers traveled here to show their works in person and to participate in the panel discussions that were an important part of the festival.

In a montage of languages — Spanish, English, Portuguese — and in both structured public panel discussions and over informal lunches in the local cafes, women representing 15 countries of the Americas shared the experiences of their work and their struggles.

The festival was organized by Cine Accion, a non-profit group dedicated to promoting the production, distribution and understanding of Latino film and video in the U.S. Some members in the group had begun talking about putting together a Latin American Women's Film Festival about two years ago, but it wasn't until recently that the idea really took off.

"Some of the women in Cine Accion called attention to the fact that in the Latin film festivals Latinas were not being represented equally. In the festival we did last summer there was only one film by a woman out of the ten films that were shown," said Elaine Vergelin, one of the festival coordinators.

Latinas have been equally ignored in women's film festivals. The West Coast organization, Women in Film, recently put on a big film festival in Hollywood and didn't include even one film produced by a Latina. "They did their festival by invitation only. In other words you could only submit your work to be considered if they invited you to do so. But there are a lot of unknown women involved in film and video in Latin America. What we did is we sent out letters throughout Latin America, to every contact we had, asking them to let us know of any women involved in film. In that way word spread about what we were doing and we began to get submissions from many women we had never heard of," Vergelin said.

The festival took place at the Mission Cultural Center and the York Theater in San Francisco, and at La Pena and the UC Theater in Berkeley. It was well-organized considering the inevitable last minute changes that took place, as some films and videos didn't arrive in time for their showing and some filmmakers and panelists had to unexpectedly cancel out. But other guests arrived to fill the gaps and none of the enthusiastic participants went away disappointed.

The five feature films were all striking — even raw — in their condemnation of the taken-for-granted social order. Culturally sensitive issues were dealt with in a brave and open manner. Commendably, the films managed to have a definite entertainment value while refusing to sidestep the real message the filmmakers were trying to get across.

In *Macu: The Policeman's Wife*, Venezuelan



A scene from "Macu: The Policeman's Wife"

filmmaker Solveign Hoogesteijn tells the story of a young girl who is in a sense 'sold' to a much older man to be his wife at the age of 12. Hoogesteijn said she felt driven to write the script and produce the film after reading a story in the newspaper similar to this one. She says it is not uncommon in Latin America for young girls to be given away in such a manner.

The film explores the intimate story of a poor, illiterate girl trapped in a marriage she doesn't want to a man who is passionate for her, dominate over her and who guards her jealously — even having her followed — while having affairs with other women. When Macu falls in love with a boy her own age her husband attempts to regain his honor and get back his wife by killing the boy and two of his friends.

Hoogesteijn takes the story beyond the personal into the political. We see the corruption which permeates the police force. We taste their brutality and unlawful power. We witness the lack of options for the poor and especially poor women.

A horrifying truth that the movie reveals to us is the way that girls of a very young age are subtly instructed and manipulated into the role of seductress. In the overwhelming poverty of Latin America a girl's sexual power is often the only possible way that she and her family may better their position in life. Thus she sells herself or is sold into bondage as a prostitute or as a housewife.

In Venezuela the movie was the biggest box office success the country's ever had. Hoogesteijn says it's because the people of her country could so deeply relate to the issues and the characters portrayed.

Not surprisingly, all of these films were made for a tiny fraction of the cost of a movie in the U.S. Susana Amaral's Brazilian movie, *Hour of the Star*, was completed in seven weeks for \$150,000. And *Macu* was made for only \$70,000. With this relatively minute amount of money these women did truly remarkable things!

A totally different facet of the festival was the multitude of videos and documentaries showcased. Most of Saturday was devoted to videos about the situation in Central America. On Sunday afternoon we were treated to videos from Brazil. And that evening to end the festival there was a special program on videos about women artists.

"Many of these videos and documentaries can't be shown in their own countries. A lot

of the documentaries are heavy-duty political stuff. This is another reason why this showcase is so important," said Vergelin.

One of the most interesting aspects of the festival were the panel discussions. One panel on *Women in Latin American Cinema: Where have we been? Where are we going?* included the participation of five filmmakers from a variety of countries, along with Ruby Rich, a film critic for the *Village Voice* in New York. When discussing Latin American cinema one theme came up again and again — the lack of resources, the lack of investors, the economic crisis crippling all of Latin America. Other problems discussed were those of class, and the fact that women who do film in Latin America are so far removed from the poverty of the majority of the people in their countries, and of course the issue of machismo and the struggle of getting men to follow orders.

Lourdes Portillo, a San Francisco-based Chicana filmmaker, had some interesting things to say. "Considering that we live in a country where so much is available it's sad that so little has been produced by Latina women," she said, in reference to why there are so few Chicanas in filmmaking.

"But the thing is we are an immigrant

cinema. Here in the United States we have to deal with racism, we have to deal with money. And since we're immigrants we want to be safe — which means not getting into films," Portillo said.

In *Chicana Filmmaking: What are the strengths? What are the obstacles?* an entire panel was set aside to discuss these issues in depth.

"There was a problem because even though we put out the word throughout the United States that we were looking for films done by Chicanas we didn't receive many submissions. We really have very few Chicanas represented here and that's why we decided to do a whole panel discussion on Chicana image-making and Chicanas in filmmaking. Why don't we see many of them? What's the problem? What are the obstacles and how can we get past that?" asked Vergelin.

One of the problems as Portillo sees it again boils down to money. "Latinas who come here to study from South America generally have a lot more money. Chicanas just don't have access to these resources," she said.

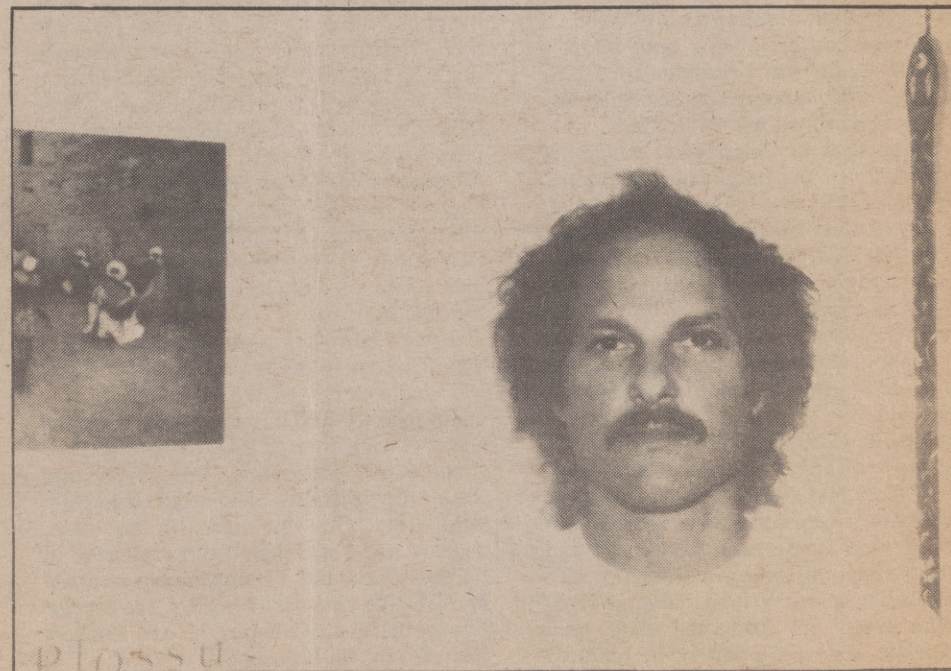
And so the five days came to an end. Members of Cine Accion say that audience turnout was even greater than they had hoped for. Filmmakers and would-be filmmakers made new connections, networks were established, friendships made. An exhausted but elated Vergelin said that she and Liz Kotz, the other program coordinator, now plan to create a reference book so that other groups can build on what's been started here. "The thing I see about this festival is not only that there were some great films shown, but that these women had something to say and are saying it. They're not doing fluff pieces or going for the money," Vergelin said.

In next month's issue of *Coming Up!* we will take an in-depth look at Latinas and Chicanas in film.

The Films of Michael Wallin: A Review

REVIEWED BY JERRY TARTAGLIA

If lesbians and gays have anything to learn from American Teleculture (Hollywood movies and Television), it may be that the conventional moving image art forms attempt to direct has been our emotional responses. As an actor-president Ronald Reagan has been an adept at this technique. Whenever he smacks his parched lips, cocks his head to screen right, and gurgles, "Well..." Reagan is providing his TV audience with a series of visual and aural codes intended to convey the image of "the



Filmmaker Michael Wallin

wise old man, telling the plain truth." Such patterns of sounds, gestures and images form the basis of the oftentimes unconscious rituals of daily life which we learn to enact from the moving image art forms.

American males are taught a very specific kind of pattern, and in his new personal film, *Decodings*, gay filmmaker Michael Wallin attempts to deconstruct these male rituals and the images of male interaction. This film was premiered at the Second New York Lesbian and Gay Experimental Film Festival in September; and last month Wallin presented it during his one-person show at the San Francisco Cinematheque. *Decodings* (1988, 15 min, B&W/Sound) consists of images which Wallin collected from educational, newsreel, documentary and science films of the forties, fifties, and sixties. He recombined the images into a new montage, and by isolating the visual activities of males, he liberated the images from their original "coded" content. The soundtrack, written by Michael Blumlein, consisted of a series of very emotionally moving narratives which inevitably wrenched the "meanings" of the images in the found footage into a new context.

One aural sequence, for example, told of a tribe of desert-dwelling men who grew younger and younger, until they eventually became seeds and then pure thought — while their mutual collective love provided hope for others. This story was being told by a Marine. The narrator asked the Marine to drop his pants, and he said, he did, and he blew him.

Obviously this is not the kind of thought and image sequence which can be found in the average American Teleculture movie. Wallin is attempting to "decode" the imagic barriers to male intimacy and he succeeds through the depth and variety of feelings which he generates in *Decodings*. He described the film as a "psychosexual self portrait," and as such, it is a living document of an American gay identity. It isn't intended to prove to the great unwashed heterosexual public that gay men are just like everyone else. Instead, Michael Wallin helps us examine consciousness through his camera and aims toward truth rather than toward image.

It reminded me of Abigail Child's 1984 film *Covert Action*, which was finally shown in this year's San Francisco Lesbian and Gay Film Festival. Both films use found footage; both deal with the deconstruction of the language of human gesture, and both films point toward the erotic "codings" in the moving image. Michael's film, however, touched my heart and sparked an emotional response in me, whereas Child's film set me thinking about gesture and human interrelationship.

Another of other works in the program at Cinematheque revealed his roots as a personal, experimental filmmaker. *Sleepwalk* (1973, 12min, color/sound) was conceptually related to *Decodings*, in that this earlier film explores gesture and idiosyncratic human movements, especially among the filmmaker's friends. He shot these images himself, then manipulated them through the optical printer, to repeat the gestures, or slow down the movements. I enjoyed this film because it was short, well paced, and created an intimate and lovely portrait of the relationship between the filmmaker-as-camera and his friends.

Wallin's *Monitoring the Unstable Earth* (1980, 20min, color/sound) was the least enjoyable film on the program. He tried to create an awareness of "being present" while visually detaching the viewer from the land and cityscape images. In this film, Wallin's camera was noticeably felt as an obstacle between viewer and image. Unfortunately, alienation does not stimulate the act of seeing. In American experimental cinema, the landscape genre enjoyed a brief flowering in the seventies, and in my opinion, Michael Snow's *La Region Centrale* was among the earliest and best of the lot. Michael Wallin's art, on the other hand, is vivified by his emotionally conscious vision. He would do well to leave the alienated structuralist methods to the academic filmmakers who spend their lives in classrooms. Michael

Wallin is thankfully too heart felt an artist to succeed at that type of boredom.

The earliest film on the program was called *Tall Grass* (1968, 12min, color/silent). He shot it as a *homage* to his friend and teacher, Bruce Baillie, using regular 8mm and blowing it up to 16mm on the optical printer. The film showed its age as the camera went on an innocent romp with his friends in the hills of Mendocino County. Many of the early experimental film techniques are used: multiple exposures, short shots, rapid jarring pans. But *Tall Grass* was fun to watch because, owing to the compact size of the 8mm camera, the viewer felt the subjective movement as if we were part of the filmmaker's body. This technique turns up in many experimental films. Sometimes, as in Barbara Hammer's works *Pond* and *Waterfall* (1982) and *Parisian Blinds* (1984) it is consciously employed as a shooting strategy: the camera becomes an extension of the body. Lesbian and gay film artists like Barbara Hammer

and Michael Wallin, when they use the camera as an extension of the body rather than as a vehicle interposed *between* self and world, are reflecting the gay person's potential for connection between self and other.

Another emotionally revealing film in Michael's show was *Along the Way* (1983, 20 min, color/sound). Wallin seems to have conceived of this film with some of the formalist strategies in mind which he used in *Monitoring the Unstable Earth*. The difference here comes from a healthy breaking through of emotional content in combination with structural awareness. In this film we don't sense that he is "trying to create a landscape film." Instead, he allows the landscape to be enhanced by human emotion, and to my eye, that makes it more of a diary film. Apparently he made the film during a break-up with his lover and some of the images are reminiscences of desire or lingering pain.

Michael Wallin has been a filmmaker for

twenty years. Last month he was a recipient of the James D. Phelan Award, presented to native California filmmakers. He is probably best known for his 1975 film, *The Place Between Our Bodies*, which was a sexual and psychological portrait of male lovers. Like most lesbian and gay personal filmmakers, his work has been largely ignored by both the straight experimental film establishment and the gay feature film festival circuit. Hopefully this trend is changing as our community slowly comes to understand the value of our own lesbian and gay artists. We need to see more films like those of Michael Wallin because his work is both pleasant to watch, and also instructive. His films help us to understand the ways in which coded messages are transmitted to us through movies.

Coming up this month at Cinematheque on November 10th is James Broughton's 75th birthday show featuring films by him and his lover, Joel Singer.



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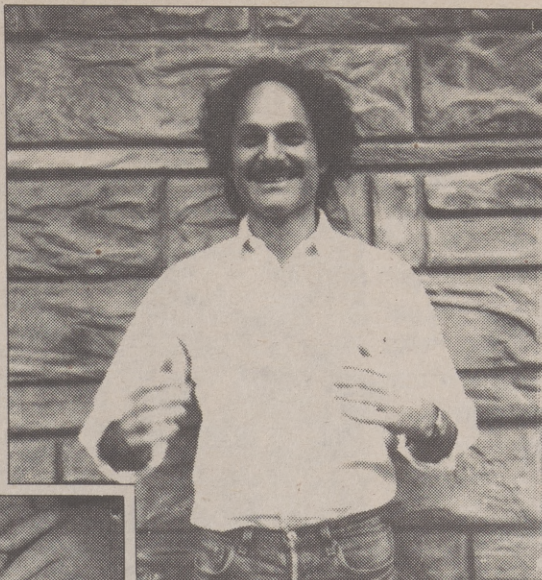
“Michael Wallin: Avant Garde, With Heart”

by David Nahmod

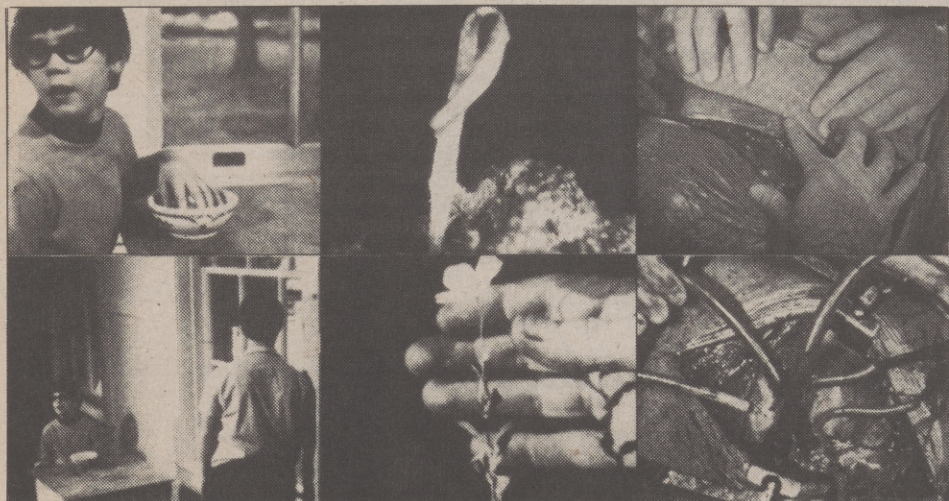
When he was 10 years old, Michael Wallin held a motion picture camera for the first time. He was on a European tour with his family, and they delegated to him the task of preserving their travels on film.

“The seeds of artistry were evident even then,” Michael says now, some

performed by two people who are deeply in love, people whose souls connect as well as their bodies.



Filmmaker
Michael
Wallin



Montage of
scenes
from Wallin
movies

“The Place Between Our Bodies” is a highly emotional work, as it presents two sides of gay male sexuality in the years before AIDS. First we see the non-stop sexual mardi-gras that was then available in every nook and cranny, then the gay life that many of us dream of, of sex with someone you truly love, someone who returns that love wholeheartedly.

“The Place Between Our Bodies” has been shown to great acclaim at film festivals throughout the world, including several screenings at our own

annual Frameline Festival. After a few years on hiatus, Wallin has re-released it, and audiences seeing it now can look upon it as a remembrance of days gone by, when we were free to love one another without fear of illness.

Michael Wallin has made many more experimental films over the years. His latest, “Decodings” (1988) is an unusual, 15 minute short consisting exclusively of black and white documentary and newsreel footage of the '40s and '50s. The images seem unrelated, but Wallin's purpose with the film was to “decode” the images.

It's an interesting and unusual concept, and for his efforts Michael Wallin was recently awarded the 1988 James D. Phelan Arts Award for filmmaking, which is given annually to California born filmmakers.

In the future, Wallin might want to experiment with producing more narrative films. “I'm anxious to get back to shooting,” he says. “I want to try using my own unique style on a narrative piece. So many Hollywood films follow conventional, unchallenging formulas. They're very manipulative. I want to do a narrative piece that is visually and intellectually stimulating. I want to create images, characters and stories that last.”

He's a talented, driven and emotional man. It will be interesting to see what the future holds for Michael Wallin and his camera.

thirty years later. “I could not take shots in an ordinary way, I wanted the film to look interesting. I would shoot travelogues at odd, dramatic angles, and would place the focal point of the shot at the edge, instead of the center of the frame.”

The magic of the moving image continued to fascinate him all through his childhood and into adulthood. In the '60s, while studying at Yale, he decided that he had to find some creative courses to counterbalance the standard, rigorous curriculum of the school. He found a beginning film course, and a very interesting course on experimental film. He himself began experimenting with films.

P. Adams Sitney, a Yale graduate student at the time (he is now considered the main theoretician of avant-garde film) brought an astounding variety of experimental film artists to the school to show and discuss their works. Wallin learned first hand from filmmakers like Stan Brakhage, Taylor Meade, Kenneth Anger and others on the art of experimental film.

He saw an early French avant-garde classic, “Un Chant d'Amour” (a song of love) made by Jean Genet in 1952. It was a poetic evocation of men in prison and their longings for intimacy.

“It was a very sexual film and it affected me profoundly,” Wallin says. “It was the first time I had ever seen homoerotic images.”

“Kenneth Anger's ‘Scorpio Rising’; (1965) was also for me, potently erotic. It depicted images of the dark side of sexuality and sexuality's power. The way it was edited and composed awakened me to the potential of film to evoke entire worlds through a succession of images without narrative form.”

It was works such as these that influenced one of Wallin's earliest works, “The Place Between Our Bodies” (1975). It is a pre-AIDS exploration of gay male sexuality, and is a fascinating work. As the thirty minute film begins, we are treated to a succession of images from San Francisco's recent past. Polk and Folsom Streets in the mid '70s, the long defunct Tom Cat Theatre, adult bookstores, some of which no longer exist. As these shots flash before us, Wallin speaks, of camera, about the “sexual hunt” that was so prevalent in gay life at the time. The obsession with physical gratification.

Midway through the film Wallin speaks of unexpectedly finding a lover, and the rest of the film consists of Wallin and his lover together, picking flowers in the nude, and performing hardcore sex on camera. But this isn't the raw, “ram it in” sex usually found in porn films. This is gentle lovemaking,

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